

THE
CATALOGUE
OF
ALL THE VALUABLE FINISHED AND UNFINISHED WORKS
OF THE LATE
JOHN OPIE, ESQ. R. A.
~~AND PROFESSOR OF PAINTING,~~
WHICH REMAINED BY HIM AT THE TIME OF HIS DECEASE,
Comprising several of his best Performances

In HISTORICAL, FANCY and OTHER SUBJECTS,
OF SINGULAR BEAUTY AND PERFECTION;

A FEW WORKS OF THE ANCIENT MASTERS,
AND ALSO

That Celebrated Performance,

The Laughing Girl,

From the Pencil of SIR JOSHUA REYNOLDS,

TOGETHER WITH

A COLLECTION OF LOOSE PRINTS,
FROM THE WORKS OF THE ANCIENT AND MODERN MASTERS.

Which will be Sold by Auction,

BY PETER COXE,

ON THE PREMISES,

N^o. 8, BERNERS STREET, OXFORD STREET,
ON

SATURDAY, the 6th Day of JUNE, 1807,

AT TWELVE O'CLOCK,

By Order of the Administratrix,

Without Reserve.

Conditions of Sale.

- I. THAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lots to be put up again and resold.
- II. That no Person advance less than one Shilling under one Pound; above one Pound and under five, two Shillings; above five Pounds, three Shillings; and so on in Proportion.
- III. That the Purchasers give in their Names and Places of Abode, if required; and pay down immediately a proportionate Part of the Purchase Money, after the rate of Twenty Pounds per Cent. and the Remainder on or before the Delivery of the Lots Purchased.
- IV. That the Lots shall be absolutely taken away within Two Days after the Sale, with all Faults, by whomsoever they were painted, and under any and every Description, at the Expence of the Purchasers.

And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: the Lot or Lots uncleared after the Time limited shall be re-sold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all Charges, be made good by the Defaulter at the present Sale.

ADVERTISEMENT.

AS long as the BRITISH ARTS shall be spoken of with becoming admiration and respect; the works of the late lamented Mr. OPIE, will not only maintain their rank but support a distinguished and still increasing Character in the records of Fame.

The talents required to form a great Painter, are unquestionably of no ordinary kind, they must in a manner be implanted in the constitution, take root at an early season, gain strength by slow and steady progress, "grow with the tree and widen with the bark," before they can be expected to acquire complete vigor, and bloom in the full expansion of perfection and beauty.

Those who remember the dawn of this great Painter's art, recollect the promise it gave of a bright day, and know and feel that that promise was no deceitful prognostic; and the splendid performances he has produced have evinced that it did not disappoint the hopes of the Public, nor the wishes of his friends.

It has been elegantly and judiciously remarked of him in a recent publication, the seventh number of the *ARTIST*, that he was

" No feeble follower of a style or school;
" No slave of system in the chains of rule:
" His genius kindling from within was fir'd,
" And first in Nature's rudest wild aspir'd.
" Warm at her shrine his *early* vows he paid,
" Secur'd her smile, and sought no other aid:
" Enraptur'd still her charms alone explor'd,
" And to the *last* with lovers' faith ador'd".

The respect that has been shewn to the Arts of the present day, has happily redeemed the Nation from an obloquy that had too long attached to it, (for surely their want of encouragement was derogatory

both to its liberality and its judgment while it lasted) and in the share of the general praise and patronage that has been recently bestowed upon them, the works of Mr. OPIE which stood on high vantage ground, claimed irresistibly the applause and encouragement they met with. But what are the hopes of this world, while daily and hourly increasing in fortune and fame, honoured by the Public, respected by his friends, endeared to his family, elevated by the Royal Academy to a professor's chair, regarded as a man of acute intellect, independent of his merit as an Artist, and in full possession of his powers, ~~his~~ thread of life was cut short.

While an Artist lives, his works do not reach their full value, the ability to encrease their number, subtracts from their importance though it cannot lower their merits: but the hand of this distinguished Painter has vanished from before his last canvas never to be recalled, and so it should be remembered, when the Pictures contained in this Catalogue are contemplated. The books of the Sybils were deemed by them to be more valuable when they had lessened them in number, and by a parity of reasoning the works of Mr. OPIE will become more select and sought after because they cannot be now encreased.

To sum up in a few words the character of Mr. OPIE's works, and surely no apology need be made for this second quotation.

" His vigorous pencil, in pursuit of Art,
 " Disdain'd to dwell on each minuter part;
 " IMPRESSIVE FORCE—impartial truth he sought,
 " And travell'd in no beaten track of thought.
 " Unlike the servile herd whom we behold
 " Casting their drossy Ore in fashion's mould;
 " HIS METAL BY NO COMMON DIE IS KNOWN,
 " THE COIN IS STERLING, AND THE STAMP HIS OWN."



A

CATALOGUE,

£c. £c. £c.

SATURDAY, 6th JUNE, 1807.

PRINTS.

- 1 A Variety of sacred Historical Subjects from the Old Testament.
- 2 Ditto, ditto.
- 3 Ditto ditto of Historical Subjects from various Masters.
- 4 Twenty-seven curious Wood Cuts.
- 5 Thirty, by various Masters.
- 6 Thirty Historical Subjects, after old Masters.
- 7 Eighteen Landscapes after Gaspar Poussin, &c.
- 8 A variety of Portraits, Historical Subjects, &c. by various Masters.
- 9 Thirty-six various subjects, after Raphael, &c.
- 10 Forty Ditto from Ditto, &c.
- 11 Forty Ditto, ditto.

B

- 12 Fifteen Historical Subjects, after Caracci, Boucher, &c.
- 13 Forty ditto, after Titian, Julio Romano, &c.
- 14 Twenty Etchings, after Paolo Veronese, Pieter Testar, &c.
- 15 Twenty Prints, various Subjects after Rubens, Le Seur, Caracci, &c.
- 16 Nineteen Ditto from Paintings in the Luxembourg Gallery.
- 17 Fifteen Historical Subjects, after Rubens, &c.
- 18 Seven, Life of Achilles, after Rubens, by Baron.
- 19 Twelve Triumphs and Historical Subjects, after Rubens.
- 20 Fifteen Subjects from Sacred History, after Rubens.
- 21 Nineteen, the Cieling at Antwerp, after Rubens by Punt.
- 22 Fourteen, various Subjects, after Corregio.
- 23 Twelve Ditto, after Michael Angelo.
- 24 Sixteen Ditto after Raphael, Michael Angelo, Titian, &c.
- 25 Fourteen Ditto, after Ditto, &c.
- 26 Six Ditto, the Prophets, after Michael Angelo.
- 27 Eight Ditto, after Rubens, Titian, &c.
- 28 Fifteen Ditto, after Salvator Rosa, and Raphael.
- 29 Ten Scriptural Subjects, after Rembrandt.
- 30 Twenty-four Prints, the Three Trees, &c. after Ditto.
- 31 Twenty-three Portraits, after Vandyke.
- 32 Thirty Prints, various Subjects, after Michael Angelo, &c.
- 33 Forest Trees and Forest Scenery, in two books, by William de la Motte
- 34 One Hundred and Fifty-six Prints, various Subjects, from the Teniers Gallery.
- 35 Eight Portraits, Van Goyen, his Wife and Child, &c.
- 36 Sixteen Portraits, Mr. Whitbread, &c. after Sir Joshua Reynolds, some Proofs.
- 37 Ten fancy Subjects, after ditto.
- 38 Ten Female Portraits, after ditto.
- 39 Eight Portraits, William Viscount Barrington, from Lawrence, &c.
- 40 Seven Portraits, after Westall, Lawrence, &c. proofs.
- 41 Five Portraits, the Rev. Mr. Harrison, &c. after Hone, Opie, &c. proofs.
- 42 Portrait of Charles Fox, after Opie, and ditto of Henry Dundas, proofs.
- 43 Diploma of the Royal Academy, after Cipriani, by Bartolozzi; Mr. Opie's appointment as an Associate.

- 44 Ditto, ditto, Mr. Opie's appointment as a Member of the Academy.
- 45 Twelve fancy Subjects, after Sir Joshua Reynolds.
- 46 Six Portraits after ditto, Mrs. Bunbury, &c.
- 47 Six ditto, after ditto, the Prince of Wales, &c.
- 48 Thirteen, Oxford Window, after ditto.
- 49 Holy Family by Sharpe, after Ditto, proof.
- 50 Two, after ditto, Mrs. Siddons in the Tragic Muse, and Cymon and Iphigenia.
- 51 Nine Historical Subjects, &c. from Opie, Northcote and Hopner, some of them proofs.
- 52 Fourteen Portraits, after Opie, Hopner, Hamilton, &c. some of them proofs.
- 53 Two, Mr. Whitbread, by Opie, and Mrs. Whitbread, by Höpner, proofs.
- 54 The Duchess of Bedford, by Hopner, and the Marchioness of Exeter, by Lawrence, proofs.
- 55 A complete set of Engravings after Opie, Tresham, West, Northcote, &c. &c. executed for Bowyer's very superb History of England, including the whole of the Vignettes, ornamental Designs and Historical Engravings, being 196 in number.

Drawings, Sketches, &c.

- 56 Twenty Academy Figures.
- 57 Five Books of Sketches by Mr. Opie.
- 58 A variety of Sketches and Drawings of Figures, &c. by Mr. Opie, in a Port Folio.
- 59 Fourteen Ditto of Landscapes, by Ditto.
- 60 One large Port Folio, and 4 small Ditto.

Paintings.

- 61 **OPIE** Portrait of an Italian Dancer and a Fancy Subject—a very early Picture and the Sketch of a Child relating a Tale to its mother—three Pictures.
- 62 **OPIE** The Captive, and an upright Picture, an old Man and Child, a small Landscape, and a Figure, by Williams—four pictures.
- 63 **RUBENS** Helena Forman, after.
- 64 Five Pictures, Portraits and Fancy Subjects.

- 65 OPIE..... Landscapes, Sketches, a Pair.
- 66 OPIE..... A Landscape, and a Donkey after Morland—two pictures
- 67 M. A. CAMPA- DOGLIO A Fruit Piece, and an Old Man's Head, finely painted—two pictures
- 68 OPIE..... A Head, a sketch, a study for the Samuel in the possession of Sir John Leicester, Bart.; and a Female, a sketch—two pictures.
- 69 OPIE..... Eleven Sketches, various
- 70 Seven Heads, various, and an oblong Historical Subject, the Presentation in the Temple.
- 71 REMBRANDT .. Portraits of Rembrandt's Mother, and an old Man—copies after
- 72 WILSON..... A small Landscape, and another, a Copy from Wilson—two pictures
- 73 REMBRANDT .. His Mother, and a Portrait by Sir Godfrey Kneller.
- 74 OPIE..... A Watchman and his Dog, a small upright.
- 75 OPIE..... Hobnelia
- 76 OPIE..... Head of a Female, and another.
- 77 OPIE..... Spartan Boy—handsomely framed.
- 78 OPIE..... A Girl eating her Breakfast out of a Pipkin, a Dog wishing to be a partaker with her.
- 79 OPIE..... Head of an Assassin, a Female, and the Portrait of Mr. Bowles the Cherokee Chief, in small—three pictures
- 80 OPIE..... Portrait of Mrs. Inchbald.
- 81 OPIE..... Four Portraits.
- 82 OPIE..... A Child studying the Horn Book.
- 83 OPIE..... Paolo and Francisca from Danté—a spirited sketch.
- 84 OPIE..... A Female in Black Drapery drawing on her Gloves.
- 85 The Portraits of Mrs. Robinson and Mr. Boswell, both from Sir Joshua Reynolds.
- 86 OPIE..... The dead Traveller and his faithful Dog.
- 87 BROUWER ... An Interior, and a sleeping Female and Hermit—two pictures
- 88 OPIE..... Moses treading upon Pharaoh's Crown—sweetly coloured.
- 89 RUBENS The Grecian Daughter—after.

- 90 OPIE A Subject from a ballad of Mrs. John Hunter, a Female contemplating the Sea.
- 91 REMBRANDT .. A Young Artist with his Pallette—school of.
- 92 CRANK The Elevation of the Cross, after the celebrated Picture by RUBENS at Antwerp.
- 93 FUZELI Endymion, and Six other Pictures, Heads, &c.
- 94 JORDAENS Nymphs and Satyrs,—colored with all the glow of RUBENS.
- 95 OPIE A Village Girl in a Landscape, a delightful interesting subject, with a sweet tone of color.
- 96 BOTH A warm glowing Landscape, and a Battle Piece, by BORGOGNONE.
- 97 OPIE Portrait of Mary Wolstonecroft Godwin.
- *97 View by the Side of a River, a small Picture by MORLAND of a Donkey, and the Head of a Missionary on a large Canvas—three pictures.
- 98 OPIE The Young Sportsmen discovering a sleeping Female, well imagined and ably executed throughout.
- *98 The infant Hercules, after *Sir Joshua Reynolds*.
- 99 REMDRANDT .. Binding the Saviour previous to his Flagellation, a rich tone Picture of this celebrated master.
- 100 OPIE Musidora, from Thomson's Seasons.
- 101 OPIE A Girl Milking a Cow—unfinished—large as life.
- 102 Flower Piece—an upright, with Figures in the centre.
- 103 OPIE Juliet in the Garden Scene.
- 104 OPIE A Female holding up a Parrot to a Child, with a young Girl leaning upon her knee—admirably color'd.
- 105 OPIE Gil Blas wresting the Keys from Dame Leonardo, in the Robbers Cavern.
- 106 OPIE A Lady clothing the Cottager's Family, accompanied by a Black Servant; a delightful group, highly interesting.
- 107 OPIE Sleeping Nymph, Cupid and Satyr in a Landscape, a glowing rich harmonious beautiful composition.
- 108 Sir J. REYNOLDS THE LAUGHING GIRL—one of his best performances, if not his very best—it is Perfection itself! and has all the great merits of REMBRANDT, with the taste and beauty of CORREGIO.

F I N I S.